



1382

[SECOND EDITION.]

CATALOGUE
OF THE
WORKS OF ART
EXHIBITED IN THE
Alumni Building, Yale College,
1858.

ENTRANCE FROM HIGH ST., NEAR ELM.

THE EXHIBITION WILL CLOSE ON SATURDAY, AUGUST 14.

SEASON TICKETS, FOR THE REMAINDER OF THE EXHIBITION, 50 CENTS.
SINGLE ADMISSIONS, 25 CENTS. CATALOGUES, 10 CENTS.

CANES, UMBRELLAS, PARASOLS AND PARCELS MUST BE
LEFT WITH THE DOORKEEPER.

Visitors are Forbidden to Touch the Pictures, Frames, or Statuary.

No Complimentary Tickets are issued. Tickets are not Transferable.

NEW HAVEN:
THOMAS J. STAFFORD, PRINTER.
1858.

NOTE.

The collection, now exhibiting in the Alumni Building of Yale College, is composed of Works of Art generously loaned to a committee of gentlemen, (who have assumed the responsibility of the Exhibition,) by the various persons whose names are mentioned in the following catalogue.

The object in forming the collection has been to awaken and gratify a love of the Fine Arts among the citizens of New Haven, and the students of the College.

The names of the artists, to whom the various works are attributed, are given upon the authority of the owners of the same.

Holders of Season Tickets to this Exhibition, may during its continuance, have admission to the Trumbull Gallery without further charge.

A list of the pictures which are for sale, with their prices, may be seen at the desk of the doorkeeper, and negotiations in respect to them may be made with R. A. FISHER, the Actuary of the Committee.

EXECUTIVE COMMITTEE.

E. E. SALISBURY, *Chairman,*

A. N. SKINNER,

F. J. BETTS,

J. A. PORTER,

B. SILLIMAN, Jr.

W. L. KINGSLEY,

D. C. GILMAN, *Secretary*

NEW HAVEN, June, 1858.

CATALOGUE.

PAINTINGS.

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
1	Dutch Boors at Play,	Teniers.	C. J. McCurdy, <i>Lyme.</i>
2	View of West Rock, New Haven,	R. Bakewell.	The Artist.
3	Niagara Falls,	R. Bakewell.	The Artist.
4	Woman Paring Pears,	(Signed) Teniers, the elder.	S. B. Beresford, <i>Hartford.</i>
5	Strawberry Girl,	Louis Lang.	A. R. Street.
6	Marine View,	(Signed) Eugene Isabey.	S. B. Beresford <i>Hartford.</i>
7	Niagara,	J. F. Kensett.	A. R. Street.
8	Marine View,	(Signed) Gruytier.	S. B. Beresford, <i>Hartford.</i>
9	Evening,	J. B. Klombeck.	
10	Morning,	J. B. Klombeck.	
11	Morning of Life, (Pendant to No. 39.)	A. B. Durand.	F. J. Betts.
12	Artists's Brook at Conway,	Wm. Hart.	For Sale.
13	View on the Roman Campagna,	B. Champney.	A. R. Street.
14	Mont Blanc from above the Valley of Chamounix,	G. L. Brown.	
15	Marine View,	Meadows.	For Sale.
16	Departure of the Earl of Warwick, (Pendant to No. 35.)	J. W. Glass.	Chas. Gould, <i>New York.</i>
On the morning of the battle of Naseby, the Earl of Warwick, then heir apparent to the title, left Warwick Castle with his retainers for the field. He returned mortally wounded, upon the afternoon of the same day.			
17	Swiss Scenery,	Seelous.	F. J. Betts.
18	Evening, Alpine Landscape, with Cattle, (Pend't No. 33.)	C. Humbert, <i>Geneva.</i>	R. S. Fellowes.

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
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| 19 | First Thanksgiving in New England, | E. White. | R. Sanford,
<i>Brooklyn.</i> |
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At the head of the table, Elder Brewster. Standing on one side, Mr. and Mrs. Winslow. Next on the right, Miles Standish. In front, kneeling, Dr. Fuller. Standing on the extreme right, a Massasoit Indian Chief. By his side, Gov. Bradford.

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| 20 | Portrait of a Lady, | J. S. Copley. | A. McWhorter. |
| 21 | Portrait of Mrs. Edwards, | | Mrs. Whitney. |
| 22 | Cardinal Wolsey entering Leicester Abbey, | R. Westall,
<i>London.</i> | For Sale. |
| | Henry VIII., Act. IV. Sc. 2. | Engraved in the Boydell Shakspeare. | |

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| 23 | View at the Mouth of the Thames, | Stanfield. | H. E. Pierrepont,
<i>Brooklyn.</i> |
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Stanfield is eminent for his sea views. The peculiar amber color of the water off the Thames, is caused by the shallowness of the sea, and the sandy bottom which becomes mixed with the water. Stanfield is noted for representing this with accuracy.

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| 24 | Clearing off after a Storm, | Koekkoek. | |
| 25 | Stopping to Drink, | Zellenberg. | C. J. McCurdy,
<i>Lyme.</i> |
| 26 | Marine View, by Moonlight, | A. Achenbach,
<i>Munich.</i> | Auguste Belmont,
<i>New York.</i> |
| 27 | Grooming the Horse, | Zellenberg. | C. J. McCurdy,
<i>Lyme.</i> |
| 28 | Sunset, | Koekkoek. | |
| 29 | Portrait of Jonath. Edwards, | | Mrs. Whitney. |
| 30 | Portrait of Oliver Cromwell, | | H. Barber,
<i>Amenia, N. Y.</i> |

The owner of this portrait has satisfactory reasons for believing it to be an original. The picture is for sale.

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| 31 | Portrait of a Gentleman, | G. Stuart. | Miss Gerry. |
| 32 | Child's First Lesson in Charity, | D. Huntington. | R. Sanford,
<i>Brooklyn.</i> |
| 33 | Early Morning-Alpine Landscape, with Goats, (Pendant to 18,) | C. Humbert,
<i>Geneva.</i> | R. S. Fellowes. |
| 34 | Home Education, | Gilman. | F. J. Betts. |

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
35	Return of Earl of Warwick, (Pendant to No. 16.)	J. W. Glass.	Chas. Gould, <i>New York.</i>
36	Waterfall at Newburgh.	T. Doughty.	F. J. Betts.
37	Nurse and Child,	T. Sully.	F. J. Betts.
38	Family Devotions,	T. P. Rossiter.	A. R. Street.
39	Evening of Life, (Pendant to No. 11.)	A. B. Durand.	F. J. Betts.
40	White Mountain Scenery,	W. G. Wall.	A. N. Skinner.
41	Distant View of Rome,	George Innes.	For Sale.
43	The Jungfrau,	Engelhardt.	G. B. Beecher.
44	Portrait of a Child,	N. Jocelyn.	The Artist.
45	Night,	Louis Lang.	Chas. Gould, <i>New York.</i>
46	Morning,	Louis Lang.	do. do.
47	"Sixteen,"	Meyer, <i>St. Petersburg.</i>	C. J. McCurdy, <i>Lyme.</i>
48	Falstaff,	T. H. Maguire, <i>London.</i>	For Sale.
49	Gil Blas,	George Flagg.	Jos. E. Sheffield.
50	Aurora,	Copy after Guido, by Mazzalini.	R. W. Forbes, <i>New York.</i>
51	Marine View,	L. Meyer.	Auguste Belmont, <i>New York.</i>
52	Autumn Scene,	F. E. Church.	J. Church.
53	Game Piece,	Jan Fyt.	D. G. Mitchell.
54	Peasant Woman Driving Cattle to a Tryrolese Alp,	W. Melchior, <i>Munich.</i>	G. J. Brush.
55	Young Roman Mother,		C. J. McCurdy, <i>Lyme.</i>
56	Cow's Head,	A. Cuyp.	Jos. Sampson, <i>New York.</i>
57	Landscape,	Poussin.	D. W. Coit, <i>Hartford.</i>
58	La Poesia,	Copy after Carlo Dolce.	E. E. Salisbury.
	Original in the Corsini Gallery, Florence. No. 101.		
59	Woman Scaling Fish,	(Signed) A. Bukelenkamp,	S. B. Beresford, <i>Hartford.</i>
60	Cattle Piece,	(Signed) Cartier.	S. B. Bresford.

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
61	Cattle Piece,	T. S. Cooper.	
62	Sunrise,	Mahlknecht.	C. J. McCurdy.
63	Moonlight Scene on the Coast of Norway,	Baade, <i>Munich.</i>	do. do. <i>Lyme.</i>
64	Summer Afternoon on the Hudson,	T. Doughty.	B. Silliman, Jr.
65	Landscape,	Poussin.	D. W. Coit, <i>Norwich.</i>
66	Temple of Apollo,	Copy after Claude Lorraine,	
67	Mount Washington,	Cropsey.	For Sale.
68	The Plague of Darkness,	F. E. Church.	Benj. H. Coe.
"And the Lord said unto Moses, stretch out thine hand toward heaven that there may be darkness over the land of Egypt, even darkness which may be felt." Exod. x. 21.			
69	Winter Scene in Styria, with Iron Works,		C. J. McCurdy, <i>Lyme.</i>
70	Dogs,	(Signed) Z. Notermar.	S. B. Beresford, <i>Hartford.</i>
71	Portrait of Prof. Thacher,	C. L. Elliott.	Class of 1857, Yale College.
72	Portrait of Mad. de Genlis,	Le Brun.	W. Parker, <i>New York.</i>
73	Duchess of Marlborough,	Sir G. Kneller.	For Sale.
74	Holy Family,	Sofonisba Anguisciola, 1592.	R. W. Forbes, <i>New York.</i>
75	St. Peter,	Unknown.	D. W. Coit, <i>Norwich.</i>
76	Marriage of Joseph and the Virgin,	Early Italian School.	D. W. Coit, <i>Norwich.</i>
77	Madonna della Seggiola,	Copy after Raphael. Original in the Pitti Gallery, Florence.	E. E. Salisbury.
78	St. Cecilia,	Copy after Domenichino.	T. D. Woolsey.
Formerly called the Cumaean Sibyl. Original in the Borghese Palace, Rome.			
79	Madonna of the Pedestal,	Copy after A. del Sarto.	H. Barnard, <i>Hartford.</i>
80	Madonna of the Goldfinch,	Copy after Raphael.	W. A. Larned.
81	Mary with the Alabaster Box,	Copy after Carlo Dolce.	E. E. Salisbury.
Original in the Uffizi Gallery, Florence.			

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
82	Madonna and Child, St. Elizabeth and St. John,	Copy after Andrea del Sarto.	J. A. Davenport.
83	Fruit Piece,	Unknown.	Miss Gerry.
84	Flora,	Copy from Titian.	J. A. Davenport.
	Original in the Pitti Gallery, Florence.		
85	Madonna and Child,	School of Raphael.	R. Sanford, <i>New York.</i>
86	St. John the Baptist, Preach- ing in the Wilderness,	Copy after Raphael.	E. E. Salisbury.
	Original in the Uffizi Gallery, Florence.		
87	The Old Shepherd,	School of Salvator Rosa,	E. E. Salisbury.
88	Portrait of Salvator Rosa,	Copy after Salvator Rosa.	E. E. Salisbury.
	Original in the Uffizi Gallery, Florence.		
89	Portrait of Titian,	Copy by Morse, after Titian.	A. N. Skinner.
90	Portrait of Rubens,	Copy by Morse, after Rubens.	A. N. Skinner.
91	Madonna,	Murillo.	D. W. Coit, <i>Norwich.</i>
This picture was sent from Spain to the Cathedral of Mexico, and occupied a place above the grand altar. The present owner purchased it in Mexico dur- ing the occupation of that city by the United States troops, in 1848.			
92	Sleeping Cupid,	Guido.	D. W. Coit, <i>Norwich.</i>
	Purchased in Mexico at the same time with the Murillo, No. 91.		
93	Madonna and Child,	Copy after Murillo.	Jos. Sampson, <i>New York.</i>
94	Madonna and Child, St. Elizabeth and St. John,	Schedone.	Jos. Sampson, <i>New York.</i>
95	The Three Fates,	Copy after M. Angelo.	E. E. Salisbury.
	One of the two easel pictures attributed to the artist. Original in the Pitti Gal- lery, Florence.		
96	Madonna and Child,	Lud. Carracci.	E. E. Salisbury.
	Attributed to Lud. Carracci by a certificate of the Academy of the Fine Arts at Bologna.		
97	Mater Amabilis,	Carlo Dolce.	J. W. DeForest.
	Purchased by the present owner in Italy, on a certificate, as an original Carlo Dolce.		

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
98	Teachings of St. John,	Murillo.	D. W. Coit.
Mr. Coit procured this picture and the Brevoort Murillo, (lately publicly exhibited in New York,) under the same circumstances, in Lima, during the revolutions of 1823-4.			
99	Traveling Musicians,	Bernado Kilcao.	D. W. Coit.
100	Anthony and Cleopatra,	Bartoni.	E. Huntington, <i>Hartford.</i>
101	Magdalen,	Costanzi, <i>Rome.</i>	C. U. Shepard.
The picture is dated 1750.			
102	Madonna and Child,	Copy after Correggio.	H. Barnard, <i>Hartford.</i>
Original in the Museo Borbonico, Naples.			
103	Catching the Calf, (Signed)	R. H. Hinsdale.	S. B. Beresford, <i>Hartford.</i>
104	The Haunted House,	R. H. Hinsdale.	T. R. Dutton, <i>Hartford.</i>
The negro is telling the boys a story of the Haunted House on the Hill.			
105	Beggar Boys,	Copy after Murillo.	O. N. Rood.
106	Christmas Tree,	"Fire" Müller.	do
107	Morning,	Mahlknecht.	C. J. McCurdy,
108	Afternoon,	Mahlknecht.	do
109	St. Bernard,	Unknown.	do <i>Lyme.</i>
110	Sons of Rubens,	Early copy after Rubens.	D. W. Coit, <i>Norwich.</i>
111	Rise of the House of Hapsburg,	Swoboda, <i>Vienna.</i>	C. J. McCurdy, <i>Lyme.</i>
Rudolf of Hapsburg, with his Castle in the distance. Rudolf, when a simple Count, is hunting, after a storm. The mountain torrent has swept away the hand-bridge; a priest sits unable to cross, with the sacrament to a dying man, while the boy at his feet entreats him to go on. Rudolf dismounts, gives his horse to the priest, and on its return refuses to accept it again, as it has been used by his Saviour in the Host. Afterwards, the priest becoming Archbishop of Mayence, and one of the Electors of the German Empire, by his influence procures Rudolf's election as Emperor of all Germany.			
112	St. Peter.	Unknown, <i>Spanish.</i>	C. J. McCurdy, <i>Lyme.</i>

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
113	Landscape in the Bavarian Tyrol,	W. Melchior, <i>Munich.</i>	G. J. Brush.
114	Approach to Chalons, France,	J. Chandelier.	D. G. Mitchell.
115	French River View,	Ghirardi.	D. G. Mitchell.
116	Morning in October,	Wm. Hart.	For Sale.
117	The Cut Finger,	Kremmel.	B. Silliman Jr.
118	"Old Grimes," a Portrait,	Chas. Hines.	The Artist.
119	Hungarian Gunseller,	Klein.	C. J. McCurdy, <i>Lyme.</i>
120	Chevalier's Pets, Copy after Landseer by L. N. Ives.	L. N. Ives.	L. N. Ives.
121	Winter Scene,	G. Durrie.	For Sale.
122	Catskill Falls,	Thomas Cole.	B. Silliman, Jr.
123	Landscape,	T. Doughty.	Mrs. Hillhouse.
124	Distant View of Dresden,	L. Busch, <i>Hartford.</i>	The Artist.
125	Sunrise,	Mahlknecht.	C. J. McCurdy, <i>Lyme.</i>
126	Frederic the Great,	G. H. Hall.	L. F. Menger, <i>New York.</i>
127	Venetian Fisher Boy,	Altadonna, <i>Tyrol.</i>	D. G. Mitchell.
128	Country Inn with Horses, Copy after Wouverman.	Geo. B. Beecher.	Geo. B. Beecher.
129	Marine View,	(Signed) E. Hayes.	S. B. Beresford, <i>Hartford.</i>
130	Dutch Peasants,		C. J. McCurdy, <i>Lyme.</i>
131	The Miser,	Early Copy after Rembrandt,	C. J. McCurdy.
132	Interior,	(Signed) Brauwer.	S. B. Beresford, <i>Hartford.</i>
133	On the Bindwater,	William Hart.	For Sale.
134	Interior of a monastery,	Ernst, <i>Vienna.</i>	C. J. McCurdy, <i>Lyme.</i>
135	Fruit in a glass vase,	Leitz, <i>Vienna.</i>	C. J. McCurdy, <i>Lyme.</i>
136	Venetian Jew,	Altadonna, <i>Tyrol.</i>	D. G. Mitchell.
137	A Merchant,	Copy after Rembrandt.	O. N. Rood.
138	On the Juniata,	A. Wood.	The Artist.

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
139	Moonlight Scene in the Tryol,	Schweninger,	C. J. McCurdy, <i>Lyne.</i>
140	Landscape with Cattle,	Swoboda, <i>Vienna.</i>	C. J. McCurdy, <i>Lyne.</i>
141	Coroway Peak, near Conway, N. H.,	T. Cole.	Mrs. Hillhouse.
142	Clearing off after a Storm in the Catskills,	T. Cole.	R. Sanford, <i>Brooklyn.</i>
143	Covering Retreat from Breed's Hill,	D. M. Carter.	For Sale.
<p>"When the Americans left the redoubt, the dust arising from the dry loose dirt was so great that the outlet was hardly visible. Some ran over the top and some hewed their way through the enemy's ranks. Prescott, among the last to leave, was surrounded by the British, who made passes at him with their bayonets, which he skillfully parried with his sword. * * * * *</p> <p>"The combatants, for fifteen or twenty rods from the redoubt, were so mingled together that firing would have destroyed friend and foe. The conflict was now carried on hand to hand. Many stood and received wounds with swords and bayonets. Warren at this period was killed.</p> <p>"General Putnam here rode to the rear of the retreating troops, with his sword drawn, and, still undaunted in his bearing, urged them to renew the fight in the unfinished words, 'In God's name, form and give them one shot more!' he exclaimed.</p> <p>"The veteran Pomeroy, too, with his shattered musket in his hand, and his face to the foe, endeavored to rally the men."</p>			
144	Madonna and Child,	Copy after Schraudolph, <i>Munich.</i>	O. N. Rood.
145	Young Quails,	A. F. Tait.	R. Sanford, <i>Brooklyn.</i>
146	Young Quails,	A. F. Tait.	R. Sanford, <i>Brooklyn.</i>
147	Ayeshire Coast,	William Hart.	For Sale.
148	Traveling Smith in an Austrian Encampment,	Zellenberg.	C. J. McCurdy, <i>Lyne.</i>
149	Cattle Piece,	Verbockhoven.	
150	St. Matthew,	Unknown, (Spanish.)	C. J. McCurdy.
151	Portrait of a Daughter of the Artist,	S. F. B. Morse.	The Artist.
The last work painted by the Artist.			
152	St. Jerome,	Spagnoletto.	D. W. Coit, <i>Norwich.</i>
153	Last Communion of Henry Clay,	R. W. Weir.	For Sale.

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
154	The continence of Scipio,	J. Trumbull, (1775.)	B. Silliman.
Varried from Smybert's copy after N. Poussin. One of the earliest productions of the Artist. Scipio is restoring to her husband the captive wife of a Spanish General.			
155	Lucrezia,	Copy after Guido.	N. W. T. Root.
156	Portrait of Franklin,	J. B. Greuze.	H. S. Sanford, <i>Derby.</i>
This original portrait of Franklin, hung in his room at Passy, near Paris, and was given by the philosopher to his friend, Dr. M. Beyer.			
157	Lake Nemi,	S. R. Gifford.	C. C. Alger, <i>Newburgh.</i>
158	Portrait,	B. West.	C. Willcox.
159	Portrait of the Countess of Southampton,	Vandyke.	A. Foster.
160	Strawberries,	Francis.	do
161	Marine View,	S. F. Jewett.	For Sale.
162	Jephthah and his Daughter,	Teniers.	C. F. Pond, <i>Hartford.</i>
163	Dutch Fair,	Paul Bril.	do do
164	Jacob crossing the Ford,		D. W. Coit,
165	Burghers with Dog and Goldfinch,		<i>Norwich.</i>
166	Selling of Joseph,		do do
167	Madonna,	Copy by L. Terry. after Sassafarato.	R. Battell, <i>Norfolk.</i>
168	The Adoration,	Copy by Houthurst, after Correggio.	J. Eldridge, <i>Norfolk.</i>
169	Madonna di San Sisto,	Copy after Raphael, by Moritz Retzsch.	S. H. Perkins, <i>Boston.</i>
The Original is in the Dresden Gallery. No. 243 is Müller's Engraving of the entire Painting.			
170	Flushing the Covey,	W. J. Hays.	For Sale.
171	Portrait of a Child,	C. R. Leslie.	E. E. Morgan, <i>Saybrook.</i>
172	Head of a Scotch Terrier,	W. J. Hays,	J. Durand, <i>New York.</i>
173	Isaac of York,	Wash. Allston.	Boston Athenæum.
174	Madonna,	L. M. Ives.	N. W. T. Root.
175	Boys with Bird Nest,		D. W. Coit. <i>Norwich.</i>

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
176	Crying Boys,		D. W. Coit, <i>Norwich.</i>
177	West Rock, from the N. Y. Railroad,	E. C. Parmelee,	B. H. Coe.
178	Hope,	Copy after Carlo Dolce.	J. A. Rockwell, <i>Norwich.</i>
179	Lucrezia,	Copy after Guido.	do do
180	Cromwell, Portrait of	Copy after Sir P. Lely.	do do
182	Landscape,	E. D. Lewis, <i>Philadelphia.</i>	do do
183	Original Sketch of the En- chanted Chess Player,	C. Hübner, <i>Dresden.</i>	T. B. Van Buren, <i>New York.</i>
184	The Founding of the New Haven Colony,	T. P. Rossiter.	J. Brewster.
185	The good Samaritan,	G. Flagg.	do
186	Landing of the Pilgrims,	do	do
187	Portrait of Galileo,		J. A. Rockwell.
188	Cupid sharpening his Arrows,	Copy after Kloeber, by L. N. Ives.	Artist.
189	Jenny Deans and Madge Wildfire,	Cranch.	A. C. Wilcox.

ENGRAVINGS, SKETCHES, AND MINIATURES,

IN THE CABINET ADJOINING THE MAIN ROOM.

196-199 inclusive,	Water Color Landscapes,	C. Pearson, <i>London.</i>	J. A. Rockwell, <i>Norwich.</i>
200	Natural Fall of Tivoli,	T. S. Cooper, from Sketch by D. W. Coit.	D. W. Coit.
201	Valley of Grindelwald and Glaciers,	do do	do
202	Valley of Chamounix,	do do	do
203	Fall of Tivoli,	do do	do
204	Falls of Terni,	do do	do
205	Kenilworth Castle,	do do	do
206	Study of a Head,	Copy after Hilton, by Sharpe.	For Sale.
207	Study of a Head,	Copy after Hilton, by Sharpe.	For Sale.
208	Raphael's Marriage of the Virgin,	Pietro Folo.	E. E. Salisbury.

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Proof before Letters. Original in the Brera at Milan.

209 Raphael's St. Cecilia, Gandolfie. E. E. Salisbury.

Proof impression. Original in the Pinacoteca, at Bologna.

210 Raphael's Transfiguration, Raphael Morghen. E. E. Salisbury.

211 Domenichino's Last Communion of St. Jerome, I. Pavon. E. E. Salisbury.

Proof before Letters. Original in the Vatican Gallery, Rome.

Sketches No. 212-221 inclusive, were made by the members of a society, all Royal Academicians, formed for the purpose of combining social intercourse with the cultivation of their art.

The meetings, commencing in November, and ending in May, were held weekly, and in rotation at the house of each member. The host, who was President for the evening, selected the subject, and made it known at the moment of meeting; and the Drawings then produced became his property.

The Club was composed of the following Artists:

A. E. Chalon,	Joshua Cristall,	J. Partridge,	S. J. Stump,
J. J. Chalon,	C. R. Leslie,	C. Stanfield,	T. Uwins.

Two artist-guests were regularly invited to each meeting. Nos. 212-15 (inclusive) were drawn, when Milton's L'Allegro was given as the subject. Each Sketch illustrates a different verse. Nos. 216-20 inclusive, illustrate the lines—

"And doth not a meeting like this make amends
For all the long years I've been wandering away."

212 L'Allegro, S. J. Stump. E. E. Morgan,
Saybrook.

213 L'Allegro, Thos. Uwins. do do

214 L'Allegro, C. Stanfield. do do

215 L'Allegro, A. E. & J. J. Chalon. do do

216 The Prodigal Son, J. J. Chalon. do do

217 Ulysses and Penelope, J. Cristall. do do

218 The Lovers, A. E. Chalon. do do

219 The Challenge, Sir E. Landseer. do do

This is the Original Sketch of the celebrated Engraving bearing the same title.

220 The Meeting at Sea, C. Stanfield. do do

221 News, C. Landseer. do do

222 Sketches in New Haven, R. Bakewell. The Artist.

223 Ruin of Heidelberg Castle, D. W. Coit. The Artist.

224 Roman Forum, T. S. Cooper, from D. W. Coit.
Sketch by D. W. Coit.

225 Church San Antonio, near D. W. Coit. D. W. Coit.
City of Mexico,

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
226	Lake of Four Cantons,	T. S. Cooper, from Sketch by D. W. Coit.	D. W. Coit.
227	Pencil Sketches,	R. Bakewell.	The Artist.
228	Convent on Coast of Sarento,	T. S. Cooper, from Sketch by D. W. Coit.	D. W. Coit.
229	St. Christopher, (Lithograph,)	After Henning.	O. N. Rood.
230	Adoration of the Magi, (Lithograph,)	After school of Wilhelm Meister.	O. N. Rood.
231	Portrait of Prof. Meigs,		N. Porter.
232	Huss, at the Council of Constance,	Copy on Porcelain, after Lessing.	R. S. Fellowes.
233	Miniature on Porcelain,	Dresden Porcelain Works.	J. E. Sheffield.
234	Miniature,	After Head of Guido.	D. G. Mitchell.
235	Portrait of Allston,	G. Flagg.	H. C. Flagg.
236	Copy in Mosaic of a Land- scape by Salvator Rosa,	Barbiere.	E. E. Salisbury.
	Original in England.		
237	Alpine Scene,	Milanese Artist.	D. G. Mitchell.
238	Domenichino's St. Cecilia,		D. G. Mitchell.
239-42	Henning's Reduced Copies of the Elgin Marbles,		B. Silliman, Jr.
243	Raphael's Madonna di San Sisto,	Müller.	E. E. Salisbury.
	Original in the Royal Gallery, Dresden.		
244	Il Spasimo di Sicilia, by Raphael,	Toschi.	T. D. Woolsey.
	Original in the Escorial, Madrid.		
245	Scene in the neighborhood of Brussels,	T. S. Cooper.	D. W. Coit, <i>Norwich.</i>
246	Cherub from Raphael's Madonna di San Sisto,	Frenzel of Dresden.	E. E. Salisbury.
247	Titian's Assumption,	Schiavoni.	B. Silliman, Jr.
	Original in the Academy, Venice.		
248	Miniature,	N. Jocelyn.	S. Hayes.
249	Scourging of Christ,	(Copy on Ivory,)	O. F. Winchester.
250	Temple of Antoninus and Faustina,	(Mosaic.)	T. V. Van Buren, <i>New York.</i>

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
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STATUARY.

A	Abdiel,	H. Greenough.	E. E. Salisbury.
	<p>So spake the Seraph Abdiel, faithful found Among the faithless, faithful only he; Among innumerable false, unmov'd, Unshaken, unseduced, unterrified, His loyalty he kept, his love, his zeal; Nor number, nor example, with him wrought To swerve from truth, or change his constant mind, Though single. <i>Parad. Lost</i>, B. v. l. 896.</p>		
B	Magdalen,	Copy after Canova.	R. I. Ingersoll.
C	Innocence,	Raymandi.	R. S. Fellowes.
D	Cicero,	Copy after the Antique by Crawford.	Yale College.
E	Homer,	do do	Yale College.
F	Demosthenes,	do do	Yale College.
G	Resignation,	H. Augur.	Jas. Augur.
H	Franklin,	Canova.	Enos Cutler.
I	Sacred Music,	Pozzi.	W. A. Larned.
K	Aristides,	Copy by Greenough, after the Antique.	E. E. Salisbury.
	The Original is in the Museo Borbonico, Naples.		
L	Head of Apollo,	H. Augur.	Jas. Augur.
M	Cicero,	Cast from the Antique.	College Library.
N	Young Augustus,	Bronze Cast from the Antique.	T. Welles.
O	Napoleon,		Mrs. W. Hotchkiss.
P	Bas-relief,	P. Stevenson.	
	The face of the mother is a Portrait.		

Separate Catalogues are printed of the Collections in Trumbull Gallery, which is accessible without charge to the holders of Season Tickets to this Exhibition.

There is a bust of President Day, by Ives, in the College Library, and a group by Augur, "Jephthah and his Daughter," in the south room of the Trumbull Gallery.

Several Drawings by T. S. Cooper, after Sketches by D. W. Coit, (received too late to be hung with others from the same artist,) may be seen in the College Library.

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CATALOGUE OF PAINTINGS

IN THE SOUTH ROOM OF THE

GALLERY OF YALE COLLEGE.

THE paintings now hung in the South Room of the Trumbull Gallery consist chiefly of the valuable collections of D. W. CORT, Esq., of Norwich, and of JOSEPH E. SHEFFIELD, Esq., of New Haven, who have kindly loaned them for exhibition.

The portraits of deceased officers and benefactors of the College, have been removed to the Alumni Hall.

The works of Col. TRUMBULL, of which a separate catalogue is printed, are still in the North Room of the Gallery.

Yale College, April, 1859.

NO.	SUBJECT.	ARTIST.	OWNER.
1.	Portrait of President Day, (Gift of Class of 1823.)	S. F. B. Morse. 1823.	Yale College.
2.	Portrait of President Woolsey, (Gift of Class of 1844.)	N. Jocelyn. 1844.	Yale College.
3.	Portrait of Professor Silliman, (Gift of J. B. Legare.)	N. Jocelyn.	Yale College.
4.	Portrait of Professor Ives, (Gift of Medical Class of 1826-7.)	N. Jocelyn. 1827.	Yale College.
5.	Portrait of Professor Knight, (Gift of Medical Class of 1827-8.)	N. Jocelyn. 1828.	Yale College.
6.	Portrait of Professor Gibbs, (Gift of former pupils.)	F. B. Carpenter. 1856.	Yale College.
7.	Portrait of Professor Goodrich, (Gift of Class of 1827.)	N. Jocelyn. 1830.	Yale College.
8.	Portrait of Professor Olmsted, (Gift of Class of 1833.)	N. Jocelyn. 1833.	Yale College.
9.	Portrait of Professor Larned, (Gift of Class of 1847.)	D. Huntington. 1847.	Yale College.

NO.	SUBJECT.	ARTIST.	OWNER.
10.	Portrait of Professor N. Porter, (Gift of Class of 1851.)	D. Huntington. 1851.	Yale College.
11.	Portrait of Professor Thacher, (Gift of Class of 1857.)	C. L. Elliot. 1857.	Yale College.
12.	Madonna,	Murillo.	D. W. Coit.
(This picture was sent at an early day from Spain to the Cathedral of Mexico, where it occupied a place above the high altar. The present owner purchased it in Mexico, during the occupation of that city by the United States troops in 1848.)			
13.	Elizabeth teaching her son, } John the Baptist,	Murillo.	D. W. Coit.
(Purchased by the present owner in Lima, during the revolutions of 1823-4.)			
14.	St. Peter,	Llorente.	D. W. Coit.
16.	Marriage of Joseph and } the Virgin.	Early Italian School.	D. W. Coit.
17.	Landscape,	Poussin.	D. W. Coit.
18.	Landscape,	Poussin.	D. W. Coit.
19.	Sleeping Cupid,	Guido.	D. W. Coit.
(Purchased in Mexico at the same time with No. 12.)			
20.	Sons of Rubens,	Early copy after Rubens.	D. W. Coit.
21.	Jacob crossing the Ford,	Unknown.	D. W. Coit.
22.	Selling of Joseph,	Unknown.	D. W. Coit.
24.	West Rock, New Haven,	W. G. Wall.	Mrs. A. N. Skinner.
25.	Boys with bird's nest,	Unknown.	D. W. Coit.
26.	Two Spanish boys,	Unknown.	D. W. Coit.
27.	Music,	After Martinelli by Falardeau. (Original in the Corsini Palace, Florence.)	J. E. Sheffield.
28.	Vanity,	After Martinelli by Falardeau. (Original in the Corsini Palace, Florence.)	J. E. Sheffield.
29.	Marine View,	After S. Rosa by Corsi. (Original in the Pitti Palace, Florence.)	J. E. Sheffield.
30.	Marine View,	After Claude Lorraine by Corsi. (Original in the Pitti Palace, Florence.)	J. E. Sheffield.
31.	Vanity,		J. E. Sheffield.
32.	Artemisia,		J. E. Sheffield.
33.	Portrait of Titian,	After Titian.	J. E. Sheffield.
34.	Landscape,	After Salv. Rosa by Gherardi.	J. E. Sheffield.

NO.	SUBJECT.	ARTIST.	OWNER.
35.	Vallombrosa,	Gherardi.	J. E. Sheffield.
36.	Angel of the Annunciation,	{ After Carlo Dolce } by Falardeau. }	J. E. Sheffield.
	(Original in the Farroni Palace, Florence.)		
37.	Holy Family,	After Andr. del Sarto by Fontana.	J. E. Sheffield.
	(Original in the Uffizzi Gallery, Florence.)		
38.	Hope,	After Carlo Dolce by Falardeau.	J. E. Sheffield.
39.	Ponta Madalena,	Gherardi.	J. E. Sheffield.
40.	Landscape,	After S. Rosa by Gherardi.	J. E. Sheffield.
	(Original in the Strozzi Palace, Florence.)		
41.	Enthronement of the Virgin,	Early Dutch School.	Yale College.
	(Gift of W. S. Wilson, Esq., New Haven.)		
42.	Portrait of Comm. Hull.		Yale College.
43.	Landscape,		Mrs. Skinner.
44.	Landscape,		Mrs. Skinner.
45.	Landscape (White Mts.),	W. G. Wall.	Mrs. Skinner.
46.	Landscape,	W. G. Wall.	Mrs. Skinner.
47.	Marie de Médicis } declared Regent, }	After Rubens by T. P. Rossiter.	Mrs. Skinner.
48.	East Rock, New Haven,	W. G. Wall.	Mrs. Skinner.
50.	Portrait of Hon. A. N. Skinner,	W. O. Stone.	Mrs. Skinner.
51.	Portrait of Leon. de Vinci,	After L. de Vinci.	J. E. Sheffield.
52.	The Adoration.	After Correggio by Fontana.	J. E. Sheffield.
53.	Portrait of Rubens,	After Rubens by Morse.	Mrs. Skinner.
54.	Portrait of Titian,	After Titian by Morse.	Mrs. Skinner.
55.	Mary with the Alabaster box,	After C. Dolce.	J. E. Sheffield.
	(Original in the Uffizzi Gallery, Florence.)		
56.	Valata,	Unknown.	J. E. Sheffield.
58.	Portrait of Andrea del Sarto,	After A. del Sarto.	J. E. Sheffield.
59.	Portrait of Rubens,	After Rubens.	J. E. Sheffield.
60.	Fornarina,	After Raphael.	J. E. Sheffield.
61.	Portrait of Raphael,	After Raphael.	J. E. Sheffield.
62.	Portrait of Van Dyck,	After Van Dyck.	J. E. Sheffield.
63.	Pajola,	Nischer.	J. E. Sheffield.
64.	Madonna Dolorosa,	After Sassoferrato.	J. E. Sheffield.
65.	Portrait of Guido,	After Guido.	J. E. Sheffield.
66.	Portrait of Carlo Dolce,	After C. Dolce.	J. E. Sheffield.

PENCIL DRAWINGS AND WATER COLORS.

(Deposited by D. W. Coit, Esq., of Norwich.)

- 150-162. Original Sketches in Mexico.
- 163. Rue de la Madeleine, Brussels.
- 164. Market Place, Dresden.
- 165. Heidelberg.
- 166. Heidelberg Castle.
- 167. Lake of the Four Cantons.
- 168. Mountain Scenery, near the Rhone Valley.
- 169. Valley of Glarus.
- 170. Grindelwald.
- 171. Valley of Chamouni.
- 172. Falls of Tivoli.
- 173. Falls of Tivoli.
- 174. Falls of Terni.
- 175. Convent near Sorrento.
- 176. Rock of Gibraltar.

Nos. 150-169, inclusive, are the work of the owner.

Nos. 170-175 inclusive, are by T. S. Cooper of London, after sketches of D. W. Coit.

No. 176 is the work of Copley Fielding, of London, 1820.

STATUARY.

The Group of Jephthah and his Daughter, executed by the late Mr. H. Augur, and presented to Yale College by citizens of New Haven, remains in the South Room of the Trumbull Gallery.

Copies of two antique statues, Sophocles and Demosthenes, executed under the direction of the late E. S. Bartholomew, Esq., of Hartford, may be seen in the Debating Hall of the Linonian Society.

5020
1874
4004

May. Kingsley

CATALOGUE

OF THE

WORKS OF ART

EXHIBITED IN THE

Alumni Building, Yale College,

1858.

ENTRANCE FROM HIGH ST., NEAR ELM.

Open from 10 A. M. to 10 P. M.

GREEN SEASON TICKETS GOOD TILL JULY 31, ADMITTING ALSO TO THE LECTURES,
ONE DOLLAR. SINGLE ADMISSION, 25 CENTS. CATALOGUES, 10 CENTS.
RED SEASON TICKETS, 50 CENTS, GOOD ONLY TO JULY 24, NOT ADMITTING TO
THE LECTURES NOR TO THE GALLERY ON MONDAY, WEDNESDAY
AND FRIDAY EVENINGS.

Canes, Umbrellas, Parasols and Parcels must be left
with the Doorkeeper.

VISITORS ARE FORBIDDEN TO TOUCH THE PICTURES, FRAMES, OR STATUARY.

No Complimentary Tickets are issued. Tickets are not Transferable.

NEW HAVEN:

THOMAS J. STAFFORD, PRINTER.

1858.

Admission - 1/2

NOTE.

The collection, now exhibiting in the Alumni Building of Yale College, is composed of Works of Art generously loaned to a committee of gentlemen, (who have assumed the responsibility of the Exhibition,) by the various persons whose names are mentioned in the following catalogue.

The object in forming the collection has been to awaken and gratify a love of the Fine Arts among the citizens of New Haven, and the students of the College.

A course of Lectures will be given, during the Exhibition, on topics connected with the Fine Arts.

The names of the artists, to whom the various works are attributed, are given upon the authority of the owners of the same.

Holders of Season Tickets to this Exhibition, may during its continuance, have admission to the Trumbull Gallery without further charge.

In respect to the pictures which are for sale, inquiries may be made of R. A. FISHER, the Actuary of the Committee.

EXECUTIVE COMMITTEE.

E. E. SALISBURY, *Chairman,*

A. N. SKINNER,

F. J. BETTS,

J. A. PORTER,

B. SILLIMAN, Jr.

W. L. KINGSLEY,

D. C. GILMAN, *Secretary.*

NEW HAVEN, June, 1858.

CATALOGUE.

PAINTINGS.

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
1	Dutch Boors at Play,	Teniers.	C. J. McCurdy, <i>Lyme.</i>
2	View of West Rock, New Haven,	R. Bakewell.	The Artist.
3	Niagara Falls,	R. Bakewell.	The Artist.
4	Woman Paring Pears,	(Signed) Teniers, the elder.	S. B. Beresford, <i>Hartford.</i>
5	Strawberry Girl,	Louis Lang.	A. R. Street.
6	Marine View,	(Signed) Eugene Isabey.	S. B. Beresford, <i>Hartford.</i>
7	Niagara,	J. F. Kensett.	A. R. Street.
8	Marine View,	(Signed) Gruytier.	S. B. Beresford, <i>Hartford.</i>
9	Evening,	J. B. Klombeck.	
10	Morning,	J. B. Klombeck.	
11	Morning of Life, (Pendant to No. 39,)	A. B. Durand	F. J. Betts.
12	Artists's Brook at Conway,	Wm. Hart.	For Sale.
13	View on the Roman Campagna,	B. Champney.	A. R. Street.
14	Mont Blanc from above the Valley of Chamounix,	G. L. Brown.	
15	Marine View,	Meadows.	For Sale.
16	Departure of the Earl of Warwick, (Pendant to No. 35,)	J. W. Glass.	Chas. Gould, <i>New York.</i>
On the morning of the battle of Naseby, the Earl of Warwick, then heir appar- ent to the title, left Warwick Castle with his retainers for the field. He re- turned mortally wounded, upon the afternoon of the same day.			
17	Irish Scenery,		F. J. Betts.
18	Evening, Alpine Landscape, with Cattle, (Pendant to No. 33,)	C. Humbert, <i>Geneva.</i>	R. S. Fellowes.

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
19	First Thanksgiving in New England,	E. White.	R. Sanford, <i>Brooklyn.</i>
At the head of the table, Elder Brewster. Standing on one side, Mr. and Mrs. Winslow. Next on the right, Miles Standish. In front, kneeling, Dr. Fuller. Standing on the extreme right, a Massasoit Indian Chief. By his side, Gov. Bradford.			
20	Portrait of a Lady,	J. S. Copley.	A. McWhorter.
21	Portrait of Mrs. Edwards,		Mrs. Whitney.
22	Cardinal Wolsey entering Leices- ter Abbey,	R. Westall, <i>London.</i>	For Sale.
Henry VIII., Act. IV. Sc. 2. Engraved in the Boydell Shakspeare.			
23	View at the Mouth of the Thames,	Stanfield.	H. E. Pierrepont, <i>Brooklyn.</i>
Stanfield is eminent for his sea views. The peculiar amber color of the water off the Thames, is caused by the shallowness of the sea, and the sandy bottom which becomes mixed with the water. Stanfield is noted for representing this with accuracy.			
24	Clearing off after a Storm,	Koekkoek.	
25	Stopping to Drink,	Zellenberg.	C. J. McCurdy, <i>Lyme.</i>
26	Marine View, by Moonlight,	A. Achenbach. <i>Munich.</i>	Auguste Belmont, <i>New York.</i>
27	Grooming the Horse,	Zellenberg.	C. J. McCurdy, <i>Lyme.</i>
28	Sunset,	Koekkoek.	
29	Portrait of Jonathan Edwards,		Mrs. Whitney.
30	Portrait of Oliver Cromwell,		H. Barber.
This portrait, believed to be an original, was given by the Duke of Newcastle, to the late Mr. Barber, Painter, of Nottingham, Eng., from whom it passed to his son, the present owner, Amenia, N. Y. The picture is for sale.			
31	Portrait of a Gentleman,	G. Stuart.	Miss Gerry,
32	Child's First Lesson in Charity,	D. Huntington.	R. Sanford, <i>Brooklyn.</i>
33	Early Morning—Alpine Landscape, with Goats, (Pendant to No. 18,)	C. Humbert, <i>Geneva.</i>	R. S. Fellowes.
34	Home Education,	Gilman.	F. J. Betts.
35	Return of Earl of Warwick, (Pendant to No. 16,)	J. W. Glass.	Chas. Gould, <i>New York.</i>

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
36	Waterfall at Newburgh,	T. Doughty.	F. J. Betts.
37	Nurse and Child,	T. Sully.	F. J. Betts.
38	Family Devotions,	T. P. Rossiter.	A. R. Street.
39	Evening of Life, (Pendant to No. 11.)	A. B. Durand.	F. J. Betts.
40	White Mountain Scenery,	W. G. Wall,	A. N. Skinner.
41	Distant View of Rome,	George Innes.	For Sale.
44	Portrait of a Child,	N. Jocelyn.	The Artist.
45	Night,	Louis Lang.	Chas. Gould, <i>New York.</i>
46	Morning,	Louis Lang.	Chas. Gould, <i>New York.</i>
47	"Sixteen,"	Meyer, <i>St. Petersburg.</i>	C. J. McCurdy, <i>Lyme.</i>
48	Falstaff,	T. H. Maguire, <i>London.</i>	For Sale.
49	Gil Blas,	George Flagg.	Jos. E. Sheffield.
50	Aurora,	Copy after Guido, by Mazzolini.	R. W. Forbes, <i>New York.</i>
51	Marine View,	L. Meyer.	Auguste Belmont, <i>New York.</i>
52	Autumn Scene,	F. E. Church.	J. Church, <i>Hartford.</i>
53	Game Piece,	Jan Fyt.	D. G. Mitchell.
54	Peasant Woman Driving Cattle to a Tyrolese Alp,	W. Melchior, <i>Munich.</i>	G. J. Brush.
55	Young Roman Mother,		C. J. McCurdy, <i>Lyme.</i>
56	Cow's Head,	A. Cuyp.	Jos. Sampson, <i>New York.</i>
57	Landscape,	Poussin.	D. W. Coit, <i>Norwich.</i>
58	La Poesia, Original in the Corsini Gallery, Florence.	Copy after Carlo Dolce.	E. E. Salisbury.
59	Woman Scaling Fish,	(Signed) A. Bukelen- kamp,	S. B. Beresford, <i>Hartford.</i>
60	Cattle Piece,	(Signed) Cartier.	S. B. Beresford, <i>Hartford.</i>

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
61	Cattle Piece,	T. S. Cooper.	
62	Sunrise,	Mahlknecht.	C. J. McCurdy.
63	Moonlight Scene on Coast of Norway, Baade,	<i>Munich.</i>	C. J. McCurdy, <i>Lyme.</i>
64	Summer Afternoon on the Hudson,	T. Doughty.	B. Silliman, Jr.
65	Landscape,	Poussin.	D. W. Coit, <i>Norwich.</i>
66	Temple of Apollo,	Copy after Claude Lorraine.	
67	Mount Washington,	Cropsey.	For Sale.
68	The Plague of Darkness,	F. E. Church.	Benj. H. Coe.
"And the Lord said unto Moses, stretch out thine hand toward heaven that there may be darkness over the land of Egypt, even darkness which may be felt." Exod. x. 21.			
69	Winter Scene in Styria, with Iron Works,		C. J. McCurdy, <i>Lyme.</i>
70	Dogs,	(Signed) Z. Notermar.	S. B. Beresford, <i>Hartford.</i>
71	Portrait of Prof. Thacher,	C. L. Elliott.	Class of 1857, Yale College.
72	Portrait of Mad. de Genlis,	Le Brun.	W. Parker. <i>New York.</i>
73	Duchess of Marlboro',	Sir G. Kneller.	For Sale.
74	Holy Family,	Sofonisba Anguisciola, 1592.	R. W. Forbes, <i>New York.</i>
75	St. Peter,	Unknown.	D. W. Coit, <i>Norwich.</i>
76	Marriage of Joseph and the Virgin,	Early Italian School.	D. W. Coit, <i>Norwich.</i>
77	Madonna della Seggiola,	Copy after Raphael.	E. E. Salisbury.
Original in the Pitti Gallery, Florence.			
78	St. Cecilia,	Copy after Domenichino.	T. D. Woolsey.
Formerly called the Cumaean Sibyl. Original in the Borghese Palace, Rome.			
79	Madonna of the Pedestal,	Copy after A. del Sarto,	H. Barnard, <i>Hartford.</i>
80	Madonna of the Goldfinch,	Copy after Raphael.	W. A. Larned.
81	Mary with the Alabaster Box,	Copy after Carlo Dolce.	E. E. Salisbury.
Original in the Uffizi Gallery, Florence.			

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
82	Madonna and Child, St. Elizabeth and St. John,	Copy after Andrea del Sarto.	J. A. Davenport.
83	Fruit Piece,	Unknown.	Miss Gerry.
84	Flora,	Copy from Titian,	J. A. Davenport
	Original in the Pitti Gallery, Florence.		
85	Madonna and Child,	School of Raphael.	R. Sanford, <i>New York.</i>
86	St. John the Baptist, Preaching in the Wilderness,	Copy after Raphael.	E. E. Salisbury.
	Original in the Uffizi Gallery, Florence.		
87	The Old Shepherd,	School of Salvator Rosa.	E. E. Salisbury..
88	Portrait of Salvator Rosa,	Copy after Salvator Rosa.	E. E. Salisbury.
	Original in the Uffizi Gallery, Florence.		
89	Portrait of Titian,	Copy by Morse, after Titian.	A. N. Skinner.
90	Portrait of Rubens,	Copy by Morse, after Rubens.	A. N. Skinner.
91	Madonna,	Murillo.	D. W. Coit, <i>Norwich.</i>
This picture was sent from Spain to the Cathedral of Mexico, and occupied a place above the grand altar. The present owner purchased it in Mexico dur- ing the occupation of that city by the United States troops, in 1848.			
92	Sleeping Cupid,	Guido.	D. W. Coit.
	Purchased in Mexico at the same time with the Murillo, No. 91.		
93	Madonna and Child,	Copy after Murillo.	Jos. Sampson, <i>New York.</i>
94	Madonna and Child, St. Elizabeth and St. John,	Schedone.	Jos. Sampson, <i>New York.</i>
95	The Three Fates,	Copy after M. Angelo.	E. E. Salisbury.
	One of the two easel pictures attributed to the artist. Original in the Pitti Gal- lery, Florence.		
96	Madonna and Child,	Lud. Carracci.	E. E. Salisbury.
	Attributed to Lud. Carracci by a certificate of the Academy of the Fine Arts at Bologna.		
97	Mater Amabilis,	Carlo Dolce.	J. W. Deforest.
	Purchased by the present owner in Italy, on a certificate, as an original Carlo Dolce.		

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
98	Teaching of St. John,	Murillo.	D. W. Coit.
Mr. Coit procured this picture and the Brevoort Murillo, (lately publicly exhibited in New York,) under the same circumstances, in Lima, during the revolutions of 1823-4.			
99	Traveling Musicians,	Unknown.	D. W. Coit.
100	Anthony and Cleopatra,	Bartoni.	E. Huntington, <i>Hartford.</i>
101	Magdalen,	Costanzi, <i>Rome.</i>	C. U. Shepard.
The picture is dated 1750.			
102	Madonna and Child,	Copy after Correggio.	H. Barnard, <i>Hartford.</i>
Original in the Museo Borbonico, Naples.			
103	Catching the Calf,	(Signed) R. H. Hinsdale.	S. B. Beresford, <i>Hartford.</i>
104	The Haunted House,	R. H. Hinsdale.	T. R. Dutton, <i>Hartford.</i>
The negro is telling the boys a story of the Haunted House on the Hill.			
105	Beggar Boys,	Copy after Murillo.	O. N. Rood.
106	Christmas Tree,	"Fire" Müller.	O. N. Rood.
107	Morning,	Mahlknecht.	C. J. McCurdy, <i>Lyme.</i>
108	Afternoon,	Mahlknecht.	C. J. McCurdy.
109	St. Bernard,	Unknown.	C. J. McCurdy, <i>Lyme.</i>
110	Sons of Rubens,	Early copy after Rubens.	D. W. Coit, <i>Norwich.</i>
111	Rise of the House of Hapsburg,	Swowoda, <i>Vienna.</i>	C. J. McCurdy, <i>Lyme.</i>
Rudolf of Hapsburg, with his Castle in the distance. Rudolf, when a simple Count, is hunting, after a storm. The mountain torrent has swept away the hand-bridge; a priest sits, unable to cross with the sacrament to a dying man, while the boy at his feet entreats him to go on. Rudolf dismounts, gives his horse to the priest, and on its return refuses to accept it again, as it has been used by his Saviour in the Host. Afterwards, the priest becoming Archbishop of Mayence, and one of the Electors of the German Empire, by his influence procures Rudolf's election as Emperor of all Germany.			
112	St. Peter,	Unknown, <i>Spanish.</i>	C. J. McCurdy, <i>Lyme.</i>

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
113	Landscape in the Bavarian Tyrol,	W. Melchior, <i>Munich.</i>	G. J. Brush.
114	Approach to Chalons, France,	J. Chandelier.	D. G. Mitchell.
115	French River View,	Ghirardi.	D. G. Mitchell.
116	Morning in October,	Wm. Hart.	For Sale.
117	The Cut Finger,	Kremmel.	B. Silliman, Jr.
118	"Old Grimes," a Portrait,	Chas. Hines.	The Artist.
119	Hungarian Gunseller, a Portrait,	Klein,	C. J. McCurdy, <i>Lyme.</i>
120	Battle of Bunker Hill,	J. Trumbull. (1785.)	Trumbull Gallery.
121	Winter Scene,	G. H. Durrie.	The Artist.
122	Caterskill Falls,	Thomas Cole.	B. Silliman, Jr.
123	Landscape,	T. Doughty.	Mrs. Hillhouse.
124	Distant View of Dresden,	L. Busch, <i>Hartford.</i>	The Artist.
125	Sunrise,	Mahlknecht.	C. J. McCurdy, <i>Lyme.</i>
126	Frederic the Great,	G. H. Hall,	L. F. Menger, <i>New York.</i>
127	Venetian Fisher Boy,	Altadonna, <i>Tyrol.</i>	D. G. Mitchell.
128	Country Inn with Horses,	Copy after Wouverman.	Geo. B. Beecher.
129	Marine View,	(Signed) E. Hayes.	S. B. Beresford, <i>Hartford.</i>
130	Dutch Peasants,		C. J. McCurdy, <i>Lyme.</i>
131	The Miser,	Early Copy after Rembrandt.	C. J. McCurdy,
132	Interior,	(Signed) Brauwer.	S. B. Beresford, <i>Hartford.</i>
133	On the Bindwater,	William Hart.	For Sale.
134	Interior of a monastery,	Ernst, <i>Vienna.</i>	C. J. McCurdy, <i>Lyme.</i>
135	Fruit in a glass vase,	Leitz, <i>Vienna.</i>	C. J. McCurdy, <i>Lyme.</i>
136	Venetian Jew,	Altadonna, <i>Tyrol.</i>	D. G. Mitchell.

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
137	A Merchant,	Copy after Rembrandt.	O. N. Rood.
138	On the Juniata,	A. Wood.	The Artist.
139	Moonlight Scene in the Tyrol,	Schweninger,	C. J. McCurdy, <i>Lyme.</i>
140	Landscape with Cattle,	Swoboda, <i>Vienna.</i>	C. J. McCurdy, <i>Lyme.</i>
141	Coroway Peak, near Con- way, N. H.,	T. Cole.	Mrs. Hillhouse.
142	Clearing off after a Storm in the Catskills,	T. Cole.	R. Sanford, <i>Brooklyn.</i>
143	Covering Retreat from Breed's Hill,	D. M. Carter.	For Sale.
<p>"When the Americans left the redoubt, the dust arising from the dry loose dirt was so great that the outlet was hardly visible. Some ran over the top and some hewed their way through the enemy's ranks. Prescott, among the last to leave, was surrounded by the British, who made passes at him with their bayonets, which he skillfully parried with his sword. * * * * *</p> <p>"The combatants, for fifteen or twenty rods from the redoubt, were so mingled together that firing would have destroyed friend and foe. The conflict was now carried on hand to hand. Many stood and received wounds with swords and bayonets. Warren at this period was killed.</p> <p>"General Putnam here rode to the rear of the retreating troops, with his sword drawn, and, still undaunted in his bearing, urged them to renew the fight in the unfinished words, 'In God's name, form and give them one shot more!' he exclaimed.</p> <p>"The veteran Pomeroy, too, with his shattered musket in his hand, and his face to the foe, endeavored to rally the men."</p>			
144	Madonna and Child,	Copy after Schraudolph, <i>Munich.</i>	O. N. Rood.
145	Young Quails,	A. F. Tait.	R. Sanford, <i>Brooklyn.</i>
146	Young Quails,	A. F. Tait.	R. Sanford, <i>Brooklyn.</i>
147	Ayrshire Coast,	William Hart.	For Sale.
148	Traveling Smith in an Austrian Encampment,	Zellenberg.	C. J. McCurdy, <i>Lyme.</i>
149	Cattle Piece,	Verbockhoven.	
150	St. Matthew,	Unknown, (Spanish.)	
151	Portrait of a Daughter of the Artist,	S. F. B. Morse.	The Artist.
The last work painted by the Artist.			
152	St. Jerome,	Spagnoletto.	D. W. Coit, <i>Norwich.</i>

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
153	Last Communion of Henry Clay,	R. W. Weir.	For Sale.
154	The continence of Scipio,	J. Trumbull. (1775.)	B. Silliman.
Varried from Smybert's copy after N. Poussin. One of the earliest productions of the Artist. Scipio is restoring to her husband the captive wife of a Spanish General.			
155	Lucrezia,	Copy after Guido.	N. W. T. Root,
156	Portrait of Franklin,	J. B. Greuze.	H. S. Sanford, <i>Derby.</i>
This original portrait of Franklin, hung in his room at Passy, near Paris, and was given by the philosopher to his friend, Dr. M. Beyer.			
157	Lake Nemi,	S. R. Gifford.	C. C. Alger, <i>Newburgh.</i>
158	Portrait,	B. West.	C. Willcox.
159	Portrait of the Countess of Southampton,	Vandyke.	A. Foster.
160	Strawberries,	Francis.	A. Foster.
161	Marine View,	S. F. Jewett.	C. F. Pond, <i>Hartford.</i>
162	Jephthah and his Daughter,	Teniers.	C. F. Pond.
163	Dutch Fair,	Paul Bril.	C. F. Pond.
164	Jacob crossing the Ford,		D. W. Coit.
165	Burghers with Dog and Goldfinch,		D. W. Coit.
166	Selling of Joseph,		D. W. Coit.
167	Madonna,	Copy by L. Terry, after Sassafarato.	R. Battell, <i>Norfolk.</i>
168	The Adoration,	Copy by Houthurst, after Correggio.	J. Eldridge, <i>Norfolk.</i>
169	Madonna di San Sisto,	Copy after Raphael, by Moritz Retzsch.	S. H. Perkins, <i>Boston</i>
The Original is in the Dresden Gallery. No. 243 is Müller's Engraving of the entire Painting.			
170	Flushing the Covey,	W. J. Hays.	Mrs. Currier.
171	Portrait of a Child,	C. R. Leslie.	E. E. Morgan, <i>Saybrook.</i>
172	Head of a Scotch Terrier,	W. J. Hays.	For Sale.
173	Isaac of York,	Wash. Allston.	Boston Athenæum.
174	Madonna,	L. M. Ives.	N. W. T. Root.
175	Boys with Bird Nest,		D. W. Coit, <i>Norwich.</i>

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
176	Crying Boys,		D. W. Coit, <i>Norwich.</i>
177	West Rock, from the N. Y. Railroad,	E. C. Parmelee,	B. H. Coe.

ENGRAVINGS, SKETCHES. AND MINIATURES,

IN THE CABINET ADJOINING THE MAIN ROOM.

200	Natural Fall of Tivoli,	T. S. Cooper, from Sketch by D.W. Coit.	D. W. Coit.
201	Valley of Grindelwald and Glaciers,	do do	do
202	Valley of Chamounix,	do do	do
203	Fall of Tivoli,	do do	do
204	Falls of Terni,	do do	do
205	Kenilworth Castle,	do do	do
206	Study of a Head,	Copy after Hilton, by Sharpe.	For Sale.
207	Study of a Head,	Copy after Hilton, by Sharpe.	For Sale.
208	Raphael's Marriage of the Virgin,	Pietro Folo.	E. E. Salisbury.
	Proof before Letters. Original in the Brera at Milan.		
209	Raphael's St. Cecilia,	Gandolfie.	E. E. Salisbury.
	Proof impression. Original in the Pinacoteca, at Bologna.		
210	Raphael's Transfiguration,	Raphael Morghen.	E. E. Salisbury.
	Proof before Letters. Original in the Vatican Gallery, Rome.		
211	Domenichino's Last Com- munion of St. Jerome,	I. Pavon.	E. E. Salisbury.
	Proof before Letters. Original in the Vatican Gallery, Rome.		

Sketches No. 212-222 were made by the members of a society, all Royal Academicians, formed for the purpose of combining social intercourse with the cultivation of their art.

The meetings commencing in November, and ending in May, were held weekly, and in rotation at the house of each member. The host, who was President for the evening, selected the subject, and made it known at the moment of meeting; and the Drawings then produced became his property.

A The Club was composed of the following Artists:

A. E. Chalon,	Joshua Cristall,	J. Partridge,	S. J. Stump,
J. J. Chalon,	C. R. Leslie,	C. Stanfield,	T. Uwins.

Two artist-guests were regularly invited to each meeting. Nos. 212-15 (inclu-

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
sive) were drawn, when Milton's L'Allegro was given as the subject. Each Sketch illustrates a different verse. Nos. 216-20 inclusive, illustrate the lines—			
“And doth not a meeting like this make amends For all the long years I've been wandering away.”			
212	L'Allegro,	S. J. Stump.	E. E. Morgan, <i>Saybrook.</i>
213	L'Allegro,	Thos. Uwins.	do do
214	L'Allegro,	C. Stanfield.	do do
215	L'Allegro,	A. E. & J. J. Chalon.	do do
216	The Prodigal Son,	J. J. Chalon.	do do
217	Ulysses and Penelope,	J. Cristall.	do do
218	The Lovers,	A. E. Chalon.	do do
219	The Challenge,	Sir E. Landseer.	do do
This is the Original Sketch of the celebrated Engraving bearing the same title.			
220	The Meeting at Sea,	C. Stanfield.	do do
221	News,	C. Landseer.	do do
222	Sketches in New Haven,	R. Bakewell.	The Artist.
224	Roman Forum,	T. S. Cooper, from Sketch by D. W. Coit.	D. W. Coit.
223	Ruin of Heidelberg Castle,	D. W. Coit.	The Artist.
225	Church San Antonio, near City of Mexico,	D. W. Coit.	D. W. Coit.
226	Lake of Four Cantons,	T. S. Cooper, from Sketch by D. W. Coit.	D. W. Coit.
227	Pencil Sketches,	R. Bakewell.	The Artist.
228	Convent on Coast of Sarento,	T. S. Cooper, from Sketch by D. W. Coit.	D. W. Coit.
229	Henning's St. Christopher, (Lithograph,)		O. N. Rood.
230	Adoration of the Magi, (Lithograph.)	After school Wilhelm Meister.	O. N. Rood.
231	Portrait of Prof. Meigs,		N. Porter.
232	Huss, at the Council at Constance,	Copy on Porcelain, after Lessing.	R. S. Fellowes.
233	Miniature on Porcelain,	Dresden Porcelain Works.	J. E. Sheffield.
234	Miniature,	After Head of Guido.	D. G. Mitchell.
235	Portrait of Allston,	G. Flagg.	H. C. Flagg.
236	Copy in Mosaic of a Land- scape by Salvator Rosa,	Barbiere.	E. E. Salisbury.

Original in England.

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
237	Alpine Scene,	Milanese Artist.	D. G. Mitchell.
238	Domenichino's St. Cecilia,		D. G. Mitchell.
239-42	Henning's Reduced copies of the Elgin Marbles,		B. Silliman, Jr.
243	Raphael's Madonna di San Sisto,	Müller.	E. E. Salisbury.
	Original in the Royal Gallery, Dresden.		
244	Il Spasimo di Sicilia, by Raphael,	Toschi.	T. D. Woolsey.
	Original in the Escorial, Madrid.		
245	Scene in the neighborhood of Brussels,	T. S. Cooper.	
246	Cherub from Raphael's Ma- donna di San Sisto,	Frenzel of Dresden.	E. E. Salisbury.
247	Titian's Assumption,	Schiavoni.	B. Silliman, Jr.
	Original in the Academy, Venice.		
248	Miniature,	N. Jocelyn.	S. Hayes.
249	Scourging of Christ,	(Copy on Ivory,)	O. F. Winchester.

STATUARY.

A	Abdiel,	H. Greenough.	E. E. Salisbury.
	So spake the Seraph Abdiel, faithful found Among the faithless, faithful only he; Among innumerable false, unmov'd, Unshaken, unseduced, untterrified, His loyalty he kept, his love, his zeal; Nor number, nor example, with him wrought To swerve from truth, or change his constant mind, Though single.		
		<i>Parad. Lost</i> , B. v. l. 896.	
B	Magdalen,	Copy after Canova.	R. I. Ingersoll.
C	Innocence,	Raymandi.	R. S. Fellowes.
D	Cicero,	Copy after the Antique by Crawford.	Yale College.
E	Homer,	do do	Yale College.
F	Demosthenes,	do do	Yale College.
G	Resignation,	H. Augur.	Jas. Augur.
H	Franklin,	Canova.	Col. Cutler.
I	Sacred Music,		W. A. Larned.
K	Aristides,	Copy by Greenough, after the Antique.	E. E. Salisbury.

The Original is in the Museo Borbonico, Naples.

NO.	SUBJECT.	ARTIST.	CONTRIBUTOR.
L	Head of Apollo,	H. Augur.	Jas. Augur.
M	Cicero,	Cast from the Antique.	College Library.
N	Young Augustus,	Bronze Cast from the Antique.	T. Welles.
O	Napoleon,		Mrs. W. Hotchkiss
P	Bas-relief,	P. Stevenson.	
	The face of the mother is a Portrait.		

Separate Catalogues are printed of the Collections in Trumbull Gallery, which is accessible without charge to the holders of Season Tickets to this Exhibition.

There is a bust of President Day, by Ives, in the College Library, and a group "Jephthah and his Daughter," in the south room of the Trumbull Gallery.

Several Drawings by T. S. Cooper, after Sketches by D. W. Coit, (received too late to be hung with others from the same artist,) may be seen in the College Library.

Nos. 177-200 are reserved for pictures not yet received.

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Catalogue of paintings in the south room